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## HANDEL AND BACH.

BY PROFESSOR SIR G. A. MACFARREN.

(Continued from page 780.)

## PART II.

It may now be well to make some analogies between the personal and artistic characteristics of the two men. The very near proximity of time and place of their birth has already been noticed. The fact that they both belonged to the same Communion is again a point for observation. The facts that they were both pre-eminent over all the world except over each other as organists, and that their class of composition was greatly similar, are both noticeable. But now we begin to see divergence. Bach was of a most homely, quiet, and yet thoroughly social character, consorting greatly with musicians, little with others; having the warm friendship of one Prince, but otherwise unconnected with persons of title and state. Handel appears to have known little of friendship, and to have sought on all possible occasions the society of titled persons. Most remarkable is it that, after he had been for twenty years settled in England, he had from his early friend and associate in Hamburg, Mattheson, a request to furnish him with particulars of his life since they had parted, which Mattheson wished to insert in a biographical work he had in preparation, and which subsequently he issued; and a letter of Handel's is extant in answer to this, stating his time to be so greatly occupied with the nobility and gentry of England that he could not spare leisure to set down the particulars for which his friend applied. It may doubtless have been true that his time was thus occupied, and that his society was thus sought; but there appears to be something characteristic in his making to such a person at such a moment a statement to this effect of his occupation. Handel was truly in great esteem here. He published, and though he received for his publications infinitesimal sums in comparison with what some happy composers have at the present moment, the works which he wrote did find their way into print, and to this is largely due the publicity they have reached through the intervening centuries. Published copies were doubtless in all instances supervised by him, and in most instances are expressly stated to have been so corrected; and hence we may believe that in those printed copies we have an authentic version of what were his intentions. Almost all of Bach's works, on the contrary, remained unprinted until many years after his death, and the manuscripts were so scattered that they cannot at the present time all be traced. His favourite son, the eldest, Friedmann, was unhappily of a very dissolute character. The MSS. of the father were divided among the surviving children, and those which fell to his lot were neglected or sold for small amounts, or given away, or destroyed, and thus there is great reason to believe that a very large proportion of Bach's productions remain inaccessible, if they at all exist. In Handel's lifetime, so high was his esteem, that the proprietor of Vauxhall Gardens, a place then of fashionable resort, deemed the most attractive ornament he could place in his illuminated alleys was a statue of Handel. This statue was wrought by Roubillouac, a notable French sculptor; and, after the once area of popular entertainment was disposed of upon building leases, the statue was purchased by the Sacred Harmonic Society. It has been engraved, and is very characteristic, and, therefore, probably a very truthful likeness of the original. In his will Handel especially bequeaths a sum of money for the erection of a monument to himself in Westminster Abbey. There the monument is: it consists of a statue, also by Roubillouac, which was the last work—as the one in Vauxhall was the first—that this artist accomplished during his residence in England. We are happy to bow to it as to the shrine of a great master, but we would rather perhaps that it had been erected at other cost and at other request than his own. As to the relationship between Handel and Johann Christoph Schmidt—his youthful admirer, and the companion and zealous servitor of his after years—Handel bequeathed to this man the whole of his autographs. Later, it was intimated that the King of Prussia wished to have the MSS. for the Royal Library of Berlin, and Handel proposed to Smith (as his name was translated) to exchange the legacy of the MSS. for £1,000, from which proposal the other expressly dissented. The possession of those works in the original handwriting would be worth to him more than a fortune; his friend's productions in the very trace of his own hand would be more treasured by him than any wealth could be. Later still, Handel had the idea of perpetuating his memory by the deposition of these MSS. in the Bodleian Library of Oxford, and he made another proposal to his friend to exchange the legacy for a larger sum of money. Still Smith, with his hero-worship warm at his heart, refused the money and claimed the autographs. Handel, as he felt death was approaching, requested the son of his friend to partake with him the last offices of the Church, and share the Communion. This young Smith refused to do, saying that he could

not suppose the man to be at peace with all the world who was still in rancour with his dearest friend. This touched the old man's heart, and he consented to meet again the companion of his boyhood, the associate of his riper years, his attendant in sickness, his helpmate in his business relations with the world, the transcriber of his music, but the object of his four years' resentment; then they joined hands, and thus the author of *Messiah* departed in peace with all the world.

Bach was homely in his ways, simple in his uses, happy in his family surroundings, accessible to friendship, and hearty in its retention. His pleasure in music was enhanced by companionship in its enjoyment, and he had always happiness when he could aid musicians either in their study of art or in their quest of opportunities to practise it. He was not without enemies, but these are not to be counted among the members of his own profession; and those ecclesiastics and scholiasts with whom he was frequently at variance provoked his powers of humour to stinging sarcasm and sometimes to active resentment. Handel is reputed to have been self-indulgent. We need not give ear to the current anecdotes of his enjoyment of the pleasures of the table, but one cannot doubt that the malice which promulgated them may have seized upon and exaggerated some personal traits. He had musical opponents, between whom and him was violent rivalry, and the names of some of these are immortalised by the enmity of their owners to their great contemporary, as are those of musicians who were connected with Bach by their love and admiration of their master and their model.

Handel's genius was dramatic; not so that of Bach. The latter had the power of poetical expression in the highest degree; he applied this not to words alone, and sentences, and figures of speech, but in the entire conception of large designs and comprehensive works. He evinced no power of characterization, for, even in his comic cantatas, the lord and the peasant, the father and his contentious daughter, have each the same style of music as the other, varied only by its fitness to the varying text. Handel, on the other hand, gives to every one of his personal creations an individuality distinct from that of each of the others. Compare, for example, in his last oratorio, *Jephtha*, the character of the hero with his willingly devoted victim, with his passionately incensed wife, with the resigned lover of the daughter who is to be sacrificed, and with the persuasive brother of Jephtha, who aims to smooth all contrarieties with a surface of propriety and a sense of submission. Compare, again, the giant Harapha with the blinded but still heroic and devout Samson; and compare, also, Polyphemus with the lovers, Acis and Galatea. To turn from the vitality that speaks in every note assigned to a single person, let us think of the wondrous contrast between his choruses of the faithful and of heathens, and of the prodigiously picturesque power displayed in those pieces which, in narrating such events as the plagues of Egypt, present them in veritable life to our senses. Herein is to be observed a dramatic power that proves not only the greatness of Handel, but, indeed, the greatness of the art in which he wrought.

(To be continued.)

THE BAYREUTH FESTIVAL-STAGE-PLAYS  
FOR 1886.

It has been officially announced in the *Bayreuther Blätter* that next year's Wagner Festival at Bayreuth will consist of alternate representations of *Parsifal* and *Tristan und Isolde* (in all seventeen) on the following dates, viz.: *Parsifal*—July 23, 26, 30, and August 2, 6, 9, 13, 16, 20; *Tristan und Isolde*—July 25, 29, and August 1, 5, 8, 12, 15, 19. Thus *Parsifal*, the date of the first performance of which will be coincident with that which inaugurated the production of *Der Ring des Nibelungen* in 1876, will be given on Fridays and Mondays; and *Tristan und Isolde* on Sundays and Thursdays.

The orchestra of 110 executants will not, as heretofore, be that of the Munich Hof-theater, but will be drawn from various sources; the conductors being Herren Hermann Levi, Hans Richter, Felix Mottl and Anton Seidl. Engagements have been offered to all the principals who assisted in the representations of *Parsifal*, as well as to some others, but the names of those who have accepted have not yet been announced.

A fire broke out lately at the German Theatre, Moscow,—luckily, before the performance. The front of the house was entirely burnt out, but the grand saloon and the treasurer's books, together with a portion of the dresses and scenery, were saved.



## ROBERT SCHUMANN.

(Translated from Jansen's "Davidbündler" by M. S. Grove.)  
(Continued from page 780.)

## SCHUMANN AT HOME.

Schumann was not one of those men whose character one could grasp at a first interview. Those only who loved and respected him could understand his genuineness and strongly marked individuality, and could distinguish between what he appeared to be and what he really was. "I like Schumann very much," writes Löwe to his wife in 1835, "he is universally loved and respected. He is a quiet, thoughtful, good young man, whose full value one does not learn till one has become intimate with him." This "universal love and respect" was, to be sure, then limited to Schumann's personal friends, and they were not very numerous.

Schumann was always careful to preserve his personal liberty. In spite of his usually good-natured, friendly manners, if he wished to repel unsympathetic people he could be very cold and distant. Intruders or idle gossips seldom ventured in his way; if they did, he soon got rid of them with a certain graceful irony which was very effectual. Truhn gives us an amusing instance of this. Some singer in Thuringen had composed an Easter cantata, and was going about with it in Leipzig seeking the road to immortality—in other words, a publisher. In order to insure his end he went with his score to Fink, and begged him to write a letter recommending the cantata, the conclusion of which he played to him. Fink wrote a few good-natured words for him, and with these in his pocket, and the cantata under his arm, the composer hurried off to Schumann—to get another letter out of him, thought the practical man. He let fall directly he arrived that he had got one letter from Fink, and thus greatly facilitated the refusal of his request by the editor of the *Neue Zeitschrift*. "Good heavens," exclaimed Schumann, "don't you know that the *Alle* and *Neue Zeitschrift* are on a footing of the most deadly animosity. I and my companions are nicknamed *New* or *Devil* Romanticists, and are still struggling to make our way. A recommendation from me, the general of the *Devil's* party, would at once infuriate Fink's party, and one from me alone would keep your work unprinted for ever. Try your luck with Fink's, and the blessing will soon follow. The singer accordingly took leave without his recommendation, and Schumann smilingly related the occurrence at the Kaffebaum in the evening. A few days afterwards, as Schumann was taking his accustomed stroll in the Rosenthal, the singer came up to him and told him with great satisfaction that he had successfully disposed of his cantata to a publisher. "Well, you see, you have got your blessing," said Schumann, replacing his cigar in his mouth and resuming his stroll.

Schumann's life at home was a very regular one. He was ceaselessly occupied—composing, playing, or writing for his paper, which necessitated an extensive correspondence. He also read a great deal, even taking a book with him when he walked. The arrangement of his room was simple, and in early years not free from a certain student-like untidiness. Becker tells us that he was only once in his lodging (January 1st, 1834); but on that occasion the request that he should take a chair embarrassed him somewhat, as chairs and sofa were all covered with papers and books. Schumann had little skill in domestic economy, in some matters, such as sending his clothes to the wash, he had to get his sister-in-law to help him.\* "With the best intentions," he wrote to her, "of giving you an explicit account of the state of my clothes, I cannot succeed; in these matters a woman's help is indispensable, for it is impossible for us men to decide as to what is wearable and what is not, so come soon and be a real good sister, for I need some womankind to protect me." But he was not entirely without such protection. His friend, Reuter, was his good fairy, and looked after him as if he had been a woman. "I saw him," says Truhn, "once at Schumann's. Schumann was writing at a table in the window, while Reuter was busy sorting and arranging the clothes for the wash. Schumann went on writing quietly while I conversed in an undertone with Reuter, and then we went away together." "I suppose we shall meet this evening?" Schumann called after us as we left.

Like Beethoven, Schumann constantly changed his lodgings, never being able to find one to suit him. At length, in 1836, he found some conveniently situated rooms, which, excepting during his visit to Vienna, he inhabited till his marriage. They were in the courtyard of the "Rothen Colleg," and looked out upon the Lower Park. Truhn describes them as follows: "The windows looked out towards the leafiest part of the walk surrounding old Leipzig. Next to his room

was a large double-windowed one, which was probably his too, for not a sound was ever heard in it. The situation was so strangely quiet that when the trees rustled outside the windows one could imagine oneself in a lonely castle in some deep forest. The waving boughs almost touched the window, and it was difficult to believe oneself to be in the midst of a crowded town, especially as nothing but a footpath led past the house." Schumann was indebted to his friend Reuter for the discovery of these lodgings, and certainly no abode could be more suited to his composer's character and way of living. The window was near the roof, and below it on a raised step was a writing table, a watch-stand with his watch and a hair chain. A lovely little miniature of a thoughtful, girlish face leant against the inkstand and the watch-stand. I never liked to ask him who was the original of the miniature, and whether it had any connection with the chain. Although this little room had only one window, it was big enough to admit of a grand piano which occupied one side of the room. In the opposite wall was a door leading into the next room, and against the wall stood a sofa and table. To make this description complete, I must add that the room was an oblong one. The thickness of the wall by the window formed a niche where he used to sit and work. To the right on entering was the piano, to the left a large secretary on which stood a caricature model of Thalberg (by Dantan), ten fingers on each hand, and Liszt. The window now looks on to the Goethe Strasse, and there is a full view of the new theatre to the right. Besides pictures of Bach, Beethoven, Schunke and Clara Wieck, there was a copy of a Raphael Madonna, to which he was so much attached that when he returned to Leipzig again in 1839 and wanted the same rooms, he made a special request for the picture too.

It was here that the pianist, Amalie Rieffel, made her first visit to Schumann. She describes the visit in her diary as follows:—

"The next day (August 6, 1840,) I went with father to see Schumann, not without fear and trembling, for how much depended on his favour! His appearance has little to recommend it. He looks like an honest citizen; only occasionally a sarcastic expression crosses his mouth, his eyes darken, and then he is interesting. His nature is the same—homely, quiet, and simple, with no apparent talents or special gifts. He speaks softly, in disjointed sentences, and has a kind, attractive smile, and as he talks he often nods his head in cadence. As we went in a delicious scent of flowers greeted us. To the right stood the piano, and above it hung portraits of Bach, Beethoven, and L. Schunke on his death-bed. Under these hung Clara's picture, a speaking likeness. My inward emotion at the sight of her whose friendship was so dear to me certainly did not escape Schumann—he took my hand and pressed it gently. To the left stood a music-stand stuffed full of papers, and over that a secretary with a number of frightful caricatures of composers—for instance, Liszt with four hands; Paganini with his sleeves tucked up and his strings broken, gazing furiously at the G string. He seemed to take much pleasure in these things, for we had scarcely sat down and exchanged a few words when he directed our attention to them. After a little, he asked me what I had been playing lately, and I mentioned several things. 'Do you know this ballad?' he said, taking up a dusty piece from a heap of music. Heavens! my favourite ballad (G minor), my showpiece! That is a good omen, thought I. 'Suppose you play me that ballad! I found it a few days ago among my music; I did not know that I had it and I do not remember it, so please play it to me.' I was embarrassed! I could hardly believe that the moment had at last arrived to which I had been looking forward so long with fear and trembling. How much depended on this moment, on the first impression. I dared not refuse. Schumann sat down at the window and I at the piano. I noticed that he seemed curious to hear me, and my fingers trembled with anxiety. My feelings were not enviable. But I quickly regained my composure and found my terror give way to joy; for he called out after a few bars, 'Splendid, really splendid, great expression!' He came closer and closer, and at last fairly laid his arm on the piano. It was over, and I had really played well! Schumann's face was quite flushed, and his eyes expressed the deepest satisfaction. He praised me beyond measure. Papa kissed and embraced me, wept and laughed, and was in heaven. I—above heaven, if there is any higher than that. Schumann then went with us to Mr Whistling, one of our oldest Hamburg acquaintances, and from thence took us to one of his greatest and most esteemed musical friends in Leipzig, Professor Carus, to whom he had letters from Altona. He took leave of us at the door, but begged us to give his kindest regards to Professor Carus and tell him that he was to make me play a great deal to him."

During his residence in this house he experienced the greatest happiness, and at the same time one of the heaviest trials of his life. He had become engaged to the artist who was to be the joy of his life, and his ministering angel on his death-bed. But the father of

\* In this how curiously was he the opposite of Mendelssohn! We read in the *Dictionary of Music and Musicians* (vol. ii. p. 297) that, on occasion of a change of house, Mendelssohn drew up a complete list, in his own hand, of the contents of all the cupboards in the house, and that, too, at a time when he was in full work.

his fiancée refused his consent to the union so obstinately that Schumann felt himself at last obliged to call the law to his aid. Sentence was given in his favour, and on Sept. 12, 1840, he was at last able to take home his beloved Clara. We need not here dwell upon the unworthy treatment he received at the hands of Wieck, who was always jealous of his "pupil" (as he called him as late as 1835). It is enough to say that the old friendship was broken and so remained, though Schumann was always very careful not to put any obstacle in the way of a reconciliation with the father of his wife. Schumann had tasted to the full both triumph and despair as few have done. Though there are very few trustworthy letters relating to that restless period, the works he was then composing—"Phantasiestücke," "Davidsbündler Dances," "Kreisleriana," "Novellen," "Nachtstücke," and "Kinderszenen"—touchingly reflect his changing moods, and give us an insight into the very depths of his soul. All his utterances about the life and work of an artist are the direct result of his own experience, and bear the stamp of conviction. We find in his letters many significant allusions to this painful time, as, for instance, when he says "that of the struggles which Clara had cost him, much would be found in his music." But the most complete view of his inner life is obtained from the rich and truly marvellous stream of songs which were produced in 1840, and which give us the history of his joys and sorrows better than any words can do. In those wonderful compositions the lights and shadows, the love and triumph, no less than the anxiety and dejection, of that momentous time may all be traced, and, indeed, we may truly say that no composer has ever sung with more extraordinary and touching effect than Schumann has in his Ops. 24, 25, 27, &c.

(To be continued.)

#### REVIEWS.

Mr Henri Logé's very popular song, "The Dream of Yore," arranged for the pianoforte in form of a waltz by M. Jakobowski, has just been published by Messrs E. Ascherberg & Co. "The Dream of Yore" Waltz, is brilliant and effective, lies well for the hands, and is quite within the capacity of moderate players, who will rejoice at having at this festive season something wherewith to charm their terpsichorean friends. In addition to the delightful melody which gives its title to the waltz, M. Jakobowski has introduced the melody of another of M. Logé's popular songs, "Out of the Mist," together with some pleasing additions of his own invention. The monotony of too frequent repetition of one subject is thus avoided, and we have no doubt of "The Dream of Yore" becoming "the waltz of the season."—"Roguish Tim," words and music by J. E. Webster, sent us by the same publishers, is a deliciously quaint, Irish song, words and music exactly suiting each other. Amateurs should procure this amusing song at once, sing it, and they are sure to make a "hit."—A composition of quite a different character to the one mentioned above is "In the times gone by," words by V. Romer, music by G. J. Rubini. It is thoroughly sentimental, and will find hosts of admirers, especially as the expressive music is quite in unison with the words. The same publishers also forward us a song, entitled "Soldier Jack," which illustrates a military hero of "three-score years and ten" relating the history of his "life and love" in true martial style. The characteristic words by Samuel K. Cowan are admirably set to music by Theo. Bonheur.

Messrs T. C. Turner & Co., of Bristol, have published two "military" songs, the music and words of each by A. Douglas Sleight. They are entitled respectively "The Bold Hussars" and "Duty," the last-named being "specially dedicated to the memory of the many gallant heroes who have so recently suffered and died in the Soudan."

We have received "The First Christmas Morn," carol, words by W. E. Lloyd Trevor, music by A. C. White, Professor, Royal College and Royal Academy of Music (Novello, Ewer & Co.). This carol, while of a more pastoral character than "Ring out, ye bells," the one we noticed last year by the same authors, is quite as melodious, and is treated in as musicianlike a manner. It will be a valuable acquisition to choirs and homes where carols are sung. We have also received "Two Christmas Carols," by the same composer, words by Agnes Rous Howell. "Come, let us join the blessed ones" and "Christmas Bells" (Novello, Ewer & Co.) These are equally harmonious and bright, and as they are dedicated to the Church of the Good Shepherd, Mansfield Road, Hampstead, which has grown out of the Fleet Road Mission Room, where Mr White has been honorary organist for some years, and for whose choir these carols were composed, we feel sure they will meet with a ready and growing sale.

#### MUSIC IN BERLIN.

(Correspondence.)

At the Royal Operahouse, Wagner's *Siegfried* has been produced with much success. It was admirably conducted by Herr Robert Radecke, under whose direction the most delicate gradations of light and shade in the score were splendidly given by the orchestra. Herr Ernst was much applauded in the title-part, the same being true of Herr Lieban as Mime. During his engagement, which began on the 12th inst., the tenor Mierzwinaki will appear, for the first time here, as Eleazar in *La Juive* and John of Leyden in the *Prophète*. A new one-act opera, *Toni's Schatz*, music by Poise, has been accepted at this house.

At the Walhalla-Operetten-Theater a new three-act operetta, *Der Jagdjunker*, book by Herren Zell and Genée, music by Herr Czibulka, has been received with favour. The music is light and pleasing, though not particularly characterized by originality. Several numbers had to be repeated, and the principal performers, together with the composer, who had come from Vienna expressly to conduct his own work, were called on several times the first night. —The "Offenbach Cyclus" still attracts the public to the Friedrich-Wilhelmstädtisches Theater.

The combined Berlin and Berlin-Potsdam Richard Wagner Associations recently gave in the large hall of the Philharmonic a grand concert, under the direction of Professor Klindworth. The chorus numbered 300 voices, while the orchestra, strengthened for the occasion, contained a hundred performers. The principal vocalists were Mme Sachse-Hofmeister, of the Royal Operahouse, and Herr Carl Hill, of the Grand-Ducal Theatre, Schwerin.

Herren Joachim, De Ahna, Wirth, and Hausmann, have brought their first series of Quartet Evenings to a close. Their last programme contained Mozart's Quartet in C major, Mendelssohn's "Capriccio, Tema con Variazioni, e Scherzo," and Beethoven's Quartet in B flat major, Op. 130. The second series will begin shortly after Christmas.

The *Antigone* of Sophocles, with Mendelssohn's music, is in preparation at the Deutsches Theater.

The catalogue has just been issued of Herr B. Bilse's collection of orchestral music, which is for sale either in portions or as a whole.

#### TUFNELL PARK CHORAL SOCIETY.

The society may with propriety lay claim to the distinction of being one of the most active and enterprising within the Metropolitan area. On the instant that a work is successfully introduced to the English public at either of the provincial festivals, it is put in weekly practice by Mr W. Henry Thomas, the conductor. In the autumn, Cowen's cantata, *Sleeping Beauty*, was, at Birmingham, performed for the first time; on Tuesday last it was presented to the subscribers of the Tufnell Park Society. True, neither the size of the room nor the instrumental resources of the society allow them to give such an orchestral work in all its fulness and variety; but, for all that, a capital rendering of the cantata was forthcoming. The grace and vivacity of the themes were made conspicuous, while the ground-work of the composition allotted to the "strings" was at all times secure. No wonder, when artists such as Mr Arthur Payne (violin), Mr W. H. Hann (viola), Mr W. C. Hann (violin-cello), and Mr A. C. White (contra-basso), were amongst the executors. Mr Frank Lewis Thomas's ability, no less than his discretion, had abundant opportunities for manifestation in the pianoforte accompaniments. The choruses afforded signs of patient preparation on the part of the members, many of whom, by the way, were absent from causes not far to seek when the cold-giving weather is taken into consideration. Amongst other choral pieces we would especially name "At dawn of day" as a number that received an effective interpretation. The solo parts require a good quartet of principal singers, and it must be emphatically said that Miss Eleanor Farnol (soprano), Miss Agnes Janson (contralto), Mr Charles Chillely (tenor), and Mr Bridson (bass), fulfilled all conditions imposed by the author. Mr Bridson is on all occasions welcomed by the public at large; Mr Chillely's reputation needs must be extended by the able performance he gave of the "Prince;" Miss Farnol's bright voice and dramatic expression imparted to the arduous music of the "Princess" a charm unattainable by any without exceptional means; and the part of the "Wicked Fay" was undertaken by Miss Janson with considerable success. Both voice and style marked this young lady as a singer with a future. A selection from Handel's *Samson* preceded the cantata. Were it not an impertinence we would say that the greatest of masters still holds his own. It must ever be so while singers are found able to deliver such strains as "Fixed in His everlasting seat." Handel's thunder clears the musical atmosphere. Mr W. Henry Thomas throughout the evening led his forces with decision and judgment.

—G.



## MUSIC IN GLASGOW.

(From our own Correspondent.)

With wisdom, which carries its own commendation, the Council of the Glasgow Choral Union inaugurated the series of Popular Concerts by a repetition of *The Rose of Sharon*. St Andrew's Hall, on Saturday evening last, was literally thronged with a vastly interested audience. Long, indeed, before the doors were opened crowds had gathered around the various entrances, and at half-past seven o'clock, when Mr A. C. Mackenzie took his place in front of the imposing body of executants, standing room could not be had. The audience numbered, I am informed, over 3,000, and many who were anxious to assist once more in doing our countryman honour were unable to gain admittance. The audiences which find their way to our leading concert-room on a subscription night are, as I have before had occasion to note, remarkable for a frigid adherence to eminently correct "form." It is, in point of fact, the exception when fashionable folks give expression to their feelings in any pronounced way. On the other hand, the frequenters of the "Pops" are a singularly enthusiastic phalanx of musicians and amateurs. Conspicuous evidence on this subject was forthcoming on Saturday, when, beyond a doubt, the warmth of the audience contributed towards the success of the performance. All concerned seemed to feel that their efforts were seconded by unflagging sympathy and interest, and thus it came to pass that the second performance of Mr Mackenzie's work at the hands of the Choral Union was unanimously accepted as a distinct advance. The choristers never sang, I do believe, with finer effect. This may sound "tall," but alike in the quality of the tone, in the intelligent heed paid to the marks of expression, and in readiness of attack, the choir won for itself a triumph. So much, then, for the choristers' share of the evening's work. It only remains to be said that the band acquitted itself to admiration, the solos were in the competent hands of Mrs Hutchinson, Miss Hilda Wilson, Mr Edward Lloyd, and Mr Watkin Mills, and Dr Peace lent valued aid at the organ. At Norwich, Mr Editor, the choristers, don't you remember, pelted Mr Mackenzie with cart loads of floral missiles? We hadn't, please, at hand on Saturday last a stock of roses, or other fragrant petals, but at the close of our performance the tiniest of cambrics were madly waved, and the cheers which came from all parts of the hall must still ring in the ears of the composer of *Guillaume de Cabestan*, as he gives the finishing touches to Mr Carl Rosa's latest commission. Look out, my chief, for some beautiful effects, which may be found in that work, through the agency of a new instrument—the invention of Mr Macbell, of this city—destined, in all probability, to attract very considerable attention.

On Tuesday evening last the first orchestral concert of the series was given. Mr August Manns, on ascending the platform, was received with all the cordiality due to an old and valued friend—another hearty recognition of his services to musical art north the Tweed. The only absolute novelties brought forward for the first time at these concerts were Sir G. A. Macfarren's bright and altogether most welcome Festival Overture and Wieniawski's concerto for violin and orchestra, No. 2, in D. The concerto served to introduce Herr Stanislaus Bercewicz to a Scotch audience. The Polish virtuoso soon created a highly favourable impression, by reason of his brilliant technique and the consummate expression with which he gave out the beautiful romance. Herr Bercewicz's tone is best and purest in the higher register of his instrument, on the lower strings it is somewhat reedy, a defect which is, possibly, due to the "build" of his fiddle. Later in the evening the new comer was heard in a couple of pieces from the pen of Franz Ries, and with every acceptance. Once more Mr Manns asserted his supremacy as an exponent of Beethoven. The performance of the No. 7 Symphony, in A major was a superb one; it revealed, moreover, the signal power of the string contingent of the orchestra, which was again amply tested in the *Tannhäuser* Prelude. Mrs Hutchinson was the vocalist.

The dinner given by the "Glasgow Society of Musicians," in honour of Mr A. C. Mackenzie, took place on the 11th inst. The South Room, St Andrew's Hall, was engaged for the occasion, Mr Julius Seligmann, the Society's esteemed president, took the chair, and the large company of members, associates, and guests, included Sir William Thomson, Professor P. A. Simpson, Rev. Dr Corbett, Dr Hueffer, Mr Alfred Lyttleton, Mr W. A. Barrett—who is in the West of Scotland on a successful lecturing tour—Mr Allan Macbeth, and Mr Emile Berger. The chairman, in a singularly felicitous speech, gave the toast of the evening, drank, as a matter of course, with Highland honours. Mr Mackenzie, in his reply, referred to the great advance of the harmonic art in Scotland, due, he emphasized, to the spirit and energy of the various choral societies. He reminded us that his first appearance as a conductor took place in Glasgow, under circumstances of a remarkably droll nature, and concluded by

urging that scholarships should be offered for the encouragement of young musicians in our midst. Messrs Hueffer and Barrett responded to the toast of the "guests;" several of Mr Mackenzie's songs were sung during the evening; and the worthy Scotch composer himself showed that he is still a master "of the sinfu' wee fiddle."

The series of Sunday concerts in the "Grand National Hall," Glasgow, appear to have supplied "a felt want." At any rate crowded audiences turn out, and, what is more, Mr E. T. de Banzie's programmes invariably secure remarkable appreciation. The other night selections were given from *The Messiah*, *Moses in Egypt*, *The Creation*, and Mozart's so-called 12th Mass, and Haydn's Symphony, No. 4, in D, was also in the programme. All this, you will say, is something rather novel amongst douce Scotch bodies, but it may be remembered that some two or three years ago Mr Franz Grönings—an excellent musician, now located in London—gave a couple of Sunday concerts in our local Coal Exchange. Mr de Banzie's choral and instrumental forces number about fifty performers, a good ensemble on the whole.

The first of the three lectures on "Modern Music," by Dr Hueffer, took place in the Queen's Rooms on the evening of the 9th inst., subject, "Richard Wagner." There was but a scant audience.

P.S.—Mr W. A. Barrett has just addressed a letter to the chairman of the Glasgow Choral Union, re the couple of performances of *The Rose of Sharon*. Amongst other things, Mr Barrett says: "The efforts of the principal vocalists and of the band deserve all praise for their splendid co-operation; but the chorus, which is the stationary portion of the whole musical body, and, to a certain extent, the Choral Union proper, may, in my opinion, be singled out for especial commendation. The choir have evidently given great attention to the instructions of their competent and artistic trainer, Mr Allan Macbeth. They exhibited an amount of enthusiasm and attention which must have been prompted by the greatest interest in their labours, and confidence in their guide. On Saturday, when the sympathies of the hearers with the performers were unmistakably shown by the warmest applause, the whole body of musicians employed in interpreting the work, conductor, principals, organist, band, and chorus, were inspired to exertions which displayed their qualifications in the most satisfactory form. The result proved to my mind that you have every reason to be proud of the united body forming the 'Union,' and especially of your chorus."

Mr Mackenzie also writes Mr Myles, and in the following terms: "Let me request you to convey my thanks to the active members of the Glasgow Choral Union for the care and attention which they devoted to the preparation and performance of the *Rose*. Particularly on the evening of Saturday the 12th was I gratified and pleased with their rendering of the choral portions of my work, and I have never conducted it with greater pleasure. It was on that occasion abundantly proved to me that the choristers have an earnest desire to do their very best, also that there is certainly no lack of that rare commodity, enthusiasm, and a conductor should consider himself fortunate to meet with the decided, ready, and willing response which was accorded to my beat on the evening in question."—F.

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## MDME ALWINA VALLERIA.

Rugby was musically *en fête* last Thursday week, when Mdme Valleria (who resides in the neighbourhood) gave a grand evening concert in aid of the local Hospital of St Cross. A crowded and brilliant audience filled the Town Hall, the result being a handsome addition to the funds of the charity. The concert itself was a complete success; nothing so good has been given at Rugby for many years. Mdme Valleria, who had happily recovered from her recent indisposition, sang with her accustomed charm "Angels ever bright and fair," and "The Harp that Once," in addition to a couple of new songs, "A Lark's Flight" and "The Empty Saddle," for both of which she won emphatic favour. Mdme Marian Mackenzie, Mr Redfern Hollins, and Mr Laxton also contributed successfully to the vocal attractions of the evening; while the instrumental efforts of Miss Nettie Carpenter (violin), Messrs Lazarus (clarinet), Henry Nicholson (flute), and Wilhelm Ganz (piano) commanded approval no less hearty. All these artists volunteered their services, and even the grand piano was sent down free of charge by Messrs Steinway.—H. K.

HOLBORN THEATRE.—*The Pet of Newmarket*, a comic opera, brought out a few years ago at Sadlers Wells, was selected for the opening night of this theatre, now under the direction of Mr Vandenbossche. Mr Wilford Morgan, the composer of "My Sweetheart when a Boy," and other popular songs; and Miss Constance Bellamy sustained the principal characters. Both were frequently and deservedly applauded during the evening.

## MADAME LEUPOLD.

The death is announced of Mme Therèse Leupold, a lady who formerly occupied a prominent position in London musical circles. As a professor of music Mme Leupold was highly esteemed, and her name was well-known in connection with the Westbourne Choral Society, which she established. She was also for some time musical instructress to the children of H.R.H. the Princess of Wales. Her death, which took place at Pontresina, where she had lived in retirement for some years, will be deeply regretted by a numerous circle of friends, both in the musical and social world.

## MUSIC AT LEIPSIC.

(From a Correspondent.)

Sunday, December 13th.

This week has shown no falling off in the number of concerts. Among the principal events must be classed one "Farewell" concert given by Mdle Teresina Tua, the violinist, and the appearance of Señor Pablo de Sarasate at the Gewandhaus concert. The above named lady, who has been enthusiastically received on every appearance during her recent *tournee*, has met with great success here, although we are not "off our heads" with her as some of her various audiences have been. This may, perhaps, be due to the performances of the distinguished Spanish virtuoso, Señor de Sarasate, during this week, whose playing has, as usual, been the perfection of tone and expression. Mdle Tua was aided at her concert by Mme Marie Benois, a pianist of good technique and sentiment. The two ladies rendered a violin sonata in F major, by Beethoven, with much success, although the *tempi* adopted for the scherzo and trio was open to argument. Beyond this, Mdle Tua played a Zapateado by Sarasate, a Mazurka by Zarzkycki, and various other solos. Mme Benois gave "Chanson Triste," by Tschakowsky, Robert Schumann's "Carneval," Liszt's "Rhapsodie Espagnole," &c. At the Gewandhaus concert the soloist was, as I have before said, Señor de Sarasate. He played Bruch's Concerto for violin, No. 2, and Saint-Saëns' "Introduction and Rondo." The vocalist was Frau Schmitt-Csanyi, from Schwerin, who sang an aria from Weber's *Freischütz*, Schubert's "Gretchen am Spinnrad," Rubinstein's "Der Traum," and some Hungarian national songs. This lady, whose voice is sweet and not of very great compass, sang successfully; the same cannot be said of her performance of the aria, which was not suited to her style. The orchestra distinguished itself considerably by perfect renditions of Beethoven's *Egmont* Overture and Brahms' Symphony, No. 1, in C minor. The reading of these works, under Herr Kapellmeister Reinecke, was excellent throughout. The Euterpe concert also took place this week, and its programme contained one comparative novelty—the Serenade, in E flat major, for two flutes, two oboes, two clarinettes, bassoons, contra-bassoons, and four horns, by Richard Strauss. The effect of this melodious work, which was well received, was somewhat marred by the contra-bassoons being not quite in tune. The other items were Beethoven's Symphony, No. 8, in F major, in which the orchestra showed itself to be quite at home, and Brahms' "Akademische Ouverture," both of which were much enjoyed by a large audience. The vocalist, Frau Sofie Mayer, was very well received, and displayed a voice of good compass and agreeable tone to great advantage in a *scena* and *aria* from Weber's *Oberon* and some *Lieder* by Schumann and Franz. Concerts have also been given by the Bach Verein, under the direction of Herr Litt; by the Singakademie, under the direction of Herr Richard Müller. Notices of last evening's Chamber-music Concert, in which a new string Trio by Ernst Naumann was played for the first time; of the new opera, *Frauenlob*, by Robert Schwalin, produced last Sunday at the new Theatre; and of to-day's extra Gewandhaus Concert, where Señor de Sarasate, Mme Berthe-Marx (from Paris), and Frau Schmitt-Csanyi assisted, must rest until next week owing to lack of space.

## FOREIGN BUDGET.

(From Correspondents.)

BRUSSELS.—The season of the Concerts Populaires, under the direction of M. Joseph Dupont, will commence about the end of the present month at the Théâtre de la Monnaie. At the opening concert, M. Jeno Hubay, a member of the professorial staff at the Conservatory, will play for the first time a violin concerto which he has just completed.—The Nouvelle Société de Musique will give, on the 17th January, at the Palais des Beaux Arts, the first performance here of M. Gounod's *Mors et Vita*. The composer will conduct his own work. The soprano music will be entrusted to Mdle Elly Warnots, and the contralto to Mme Amanda Schnitzler-Selb, of

Antwerp. The tenor will be Mr Edward Lloyd, who has refused an engagement in England expressly to be present; and the baritone, M. Heuschling. The chorus is being actively trained by M. Henry Warnots.

SMOLENSK.—Not content with erecting a statue to Glinka, the celebrated Russian composer, the inhabitants of this town propose further to honour his memory by founding a School of Music to be named after him. With the object of contributing to the necessary funds, a series of concerts will be organized here.

NEW YORK.—The Italian operatic season at the Academy of Music has been brought to a premature close. Col. Mapleson puts the entire blame on the shoulders of the Academy Directors, who, he alleges, prevented him from bringing out Massenet's *Manon* and other novelties by not letting him have the theatre when he required it for rehearsals. The Press, on the other hand, attribute the collapse to the mediocrity of the company, the want of novelties, and the high prices of admission.

BAYREUTH.—The "Parsifal Performances," commencing on the 20th July and ending on the 20th August next, will number in all 17. *Parsifal* will inaugurate the series. The performances will begin at 4 p.m. *Tristan und Isolde*, given in its unabridged form, will take about six hours in representation. That opera and *Parsifal* will always be played on two successive days, the "Festival Playhouse" being closed on the third day. There will be nine performances of *Parsifal*, conducted by Herr Levi, from the Theatre Royal, Munich, and, possibly, Herr Anton Seidl; and eight of *Tristan und Isolde*, conducted by Hans Richter and Felix Mottl.

## THE OLD MAN'S CHRISTMAS SONG.

<p>Come, sit beside me, little wife, And place thy hand in mine; Thou art to me the star of life, Whose rays still brightly shine. Yes, even though the snows of age Lie on thy once bright hair, Thy sweetness doth my heart engage, As in youth's morning fair. Come, in this happy Christmas hour Retrace life's path with me, And memory's sweet and hallow'd dower The recompense shall be. I met thee first on Christmas morn, Ah! 'twas a joyous time; What peals of joy for me were born In the sweet Christmas chime! I wooed thee first at Christmastide, And, when I whispered low, Thy heart an answering fire supplied; Thou could'st not answer "No." I wed thee, too, at Christmas bright, Then, when our tender vows Had first been breathed it seem'd right That first upon thy brows Should rest the nuptial seal, which grace And dignity bestows; Copyright.</p>	<p>And thou, through all the after days, Hast been my Christmas Rose. And each returning Christmastide Has brought a joy serene, For Love himself has glorified For us the festive scene. And many lovely human flowers Have bloom'd upon our road: The little ones through life's dark hours On us by Heaven bestow'd. And we have loved to see them round The Christmas table come, To share the blessings which abound In the fair light of Home. And some of these are with us still, But some have pass'd away; And, therefore, with a mingled thrill We hail this Christmas Day. We miss the links dropp'd from life's chain, And sorrow dims our eyes; We think of those that still remain, And songs of praise arise. And so it is, sweet little wife, Though clouds hang o'er our way, They cannot veil the sun of life, So welcome Christmas Day! SARAH ANN STOWE.</p>
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INTERESTING TO VIOLINISTS.—The *Ménestrel* informs its readers that a rich French amateur died lately, leaving behind him a superb Stradivarius quartet of instruments which cost him no less than 66,250 francs. One of the four is a violin, which, we are assured, Stradivarius himself called his "Song of the Swan," because it was the last instrument which was ever turned out of his hands. It bears the date of 1737, the very year in which Stradivarius died, being then ninety-three years old. Up to the present time, experts have cited as the last specimen of the grand old maker's art a violin which belonged to the Count de Salabue, and bears the date of the preceding year, 1736. The authenticity of the four instruments is undoubted. The following are their dates and what they cost their late owner: 1, a violin bearing the date of 1737, and known as the "Song of the Swan," cost 17,000 francs; 2, a violin bearing the date of 1704, cost 12,750 francs; 3, a tenor bearing the date of 1728, cost 19,000 francs; and, 4, a violoncello bearing the date of 1696, cost 17,500 francs, making a total, as previously stated, of 66,250 francs.

## ST JAMES'S HALL.

## MONDAY POPULAR CONCERTS.

## THE THIRTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, JANUARY 11, 1886,

To commence at Eight o'clock precisely.

## Programme.

PART I.—Quartet in A major, No. 5, for two violins, viola, and violoncello (Mozart)—M<sup>me</sup> Norman-Néruda, M<sup>ms</sup>. L. Ries, Hollander, and Hausmann; Songs (Dvorák)—Mr Edward Lloyd; Etudes Symphoniques, for pianoforte alone (Schumann)—Miss Fanny Davies.

PART II.—Moto Perpetuo, for violin, with pianoforte accompaniment (Paganini)—M<sup>me</sup> Norman-Néruda; Song, "The Garland" (Mendelssohn)—Mr Edward Lloyd; Trio in E flat, Op. 100, for pianoforte, violin, and violoncello (Schubert)—Miss Fanny Davies, M<sup>me</sup> Norman-Néruda, and Herr Hausmann.

## SATURDAY POPULAR CONCERTS.

## Programme

FOR

THIS (SATURDAY) AFTERNOON, DECEMBER 19, 1885,

To commence at Three o'clock precisely.

Quartet in A minor, Op. 74, No. 1, for two violins, viola, and violoncello, first time (Spohr)—M<sup>me</sup> Norman-Néruda, M<sup>ms</sup>. L. Ries, Hollander, and Franz Néruda; Songs, "Lia à mort" (Widor) and "Comment disaient ils?" (Liszt)—Mrs Henschel, accompanied by Mr Henschel; Variations in D minor, for pianoforte and violin (Mozart)—M. Vladimir de Pachmann and M<sup>me</sup> Norman-Néruda; Prelude and Fugue in E minor, Op. 72 (Raff), Etudes, Op. 10, No. 11, and Op. 25, No. 9 (Chopin), for pianoforte alone—M. Vladimir de Pachmann; Songs, "My true love hath my heart" (Hubert Parry) and "Sweet Springtime" (Villiers Stanford)—Mrs Henschel; Quintet in A major, for two violins, clarinet, viola, and violoncello (Mozart)—M<sup>me</sup> Norman-Néruda, M<sup>ms</sup>. Lazarus, L. Ries, Hollander, and Franz Néruda.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, DECEMBER 19, 1885.

## MUSIC IN VIENNA.\*

Anton Rubinstein holds all spell-bound. There can be no question that the sound of his Cyclus, that gigantic seven-stringed lyre, drowns at present the whole of our concert-music, and weakens, at least for the moment, the interest taken in it. Not that the public who regularly attend the Quartet Evenings of Rosé, Hellmesberger, and Kretschmann, are faithless and stop away; they go, listen, and applaud, as they did before, but, in the intervals between the various pieces, they talk about—Rubinstein. Apart from this magician the greatest amount of interest lately has been excited by the second Philharmonic Concert. Mendelssohn's "Athalie Overture," it is true, dazzles us now-a-days more by the brilliancy of its virtuoso-like execution than by the charm of its ideas, for, despite the lavish tinsel of the two harps, that charm is much fainter than it was. The Pianoforte Concerto in G minor, by Saint-Saëns, was welcome; it makes no pretence to depth, but is rendered effective by genuinely French *esprit*. It had not, I think, been given in Vienna since Herr Door first introduced it here. It is a pupil of Door's, Herr Bruno Schönberger, who has now followed him with splendid success. His brilliant execution has become more refined and matured since his last public appearance. As regards beauty of touch, no other one among our pianists comes perhaps so near Rubinstein as does Herr Schönberger, who, without doing violence to it, draws from the instrument, even in the *fortissimo*, a full, song-like tone. It is certainly true that material charm occupies a more important place than a spirit of individual conception in his playing, but such a plastically rounded, clear, and sonorous style honestly merits the tumultuous applause bestowed on Herr Schönberger at the Philharmonic Concert. Notwithstanding that it appeared for the first time in the Philharmonic

\* From the *Neue freie Presse*.

bills, the Introduction to Wagner's *Parsifal* was no novelty for Vienna; it had previously been performed, and then, too, under Hans Richter's direction, as far back as 1883 at the Imperial Operahouse. The transfer to the concert-room of music so inseparably connected with its subject is no gain to the music itself or to us. When leading up immediately to the drama, it does not fail to produce on the feelings of the public the effect intended by the composer; considered as an independent orchestral number, it is one of Wagner's weakest efforts, and leaves behind it a confused and extremely meagre impression. The programme wound up with the C major Symphony of Robert Fuchs, which again met with the gratifying reception accorded it last year. This composition does not gain our sympathies by grandeur and depth, but by unpretending loveliness. The beginning is one of the happiest inspirations of which modern symphonic literature can boast. We willingly profit by this opportunity to direct attention to two novelties by the same composer. Each consists of two volumes of characteristic pieces for two and four hands, the first being entitled *In der Dämmerung*, and the second *Sommermärchen*—serious and sprightly genre pictures of modest proportions and moderate difficulty.

And now to return to Rubinstein. The mighty artist does not allow us to throw off our wonder and admiration. What he does on every one of his "Seven Evenings" is something never before known and well-nigh incomprehensible, as far as regards staying power, strength of memory, and virtuosity, in the widest acceptance of the terms. The third evening—devoted to Schubert, Weber, and Mendelssohn—coming between the Beethoven and the Schumann Soirée, produced a peculiarly mild and peaceful impression, thanks to the romanticism, now sprightly, now dreamy, then dainty and brilliant, of the three composers. Most of the compositions were played entrancingly, but some—otherwise. It is always the tender and more simple pieces which Rubinstein plays most beautifully. Under his fingers the garland of Schubert's "Moments Musicaux" bursts out into fragrant blossoms; the "Wanderer-Phantasie," on the other hand, blazed fiercely like a smithy-fire. Liszt, who, in sober truth, is by no means phlegmatic, took this "Phantasie" in a much more moderate *tempo*—and who does not look back with pleasure to his classical rendering of it in June, 1874! Still more astounding was the incomprehensible rate at which Rubinstein scampered through Weber's "Aufforderung zum Tanze,"† which might equally well have been called "Aufsturmung zur Schanze."‡ We have come to the conclusion that for Rubinstein there is no Allegro, but only a Presto and a Prestissimo. When the character of a piece of music is determined, not merely by its musical purport, which may sometimes afford matter for controversy, but, in addition, by unmistakable written directions, anything like forcing the time becomes doubly unintelligible. Among such pieces must be classed the "Aufforderung zum Tanze" and Weber's E flat major "Polonaise." The latter, even when rendered with the greatest virtuosity, must no more be wanting in festal and stately dignity than the "Aufforderung zum Tanze" in graceful and wavy motion. It is in vain that we seek a justification for the violence Rubinstein does to these two pieces. The disagreeable impression was not to be effaced till we heard his magical performance of eleven of Mendelssohn's "Songs without Words." But eleven "Songs without Words" all at once! would not five have been amply sufficient? The fourth evening, dedicated exclusively to Schumann, brought us much that was magnificent. We know, from Rubinstein's previous concerts, with what incomparable tenderness, a model for every singer, he plays the little pieces, "Warum?" "Vogel als Prophet," and "Des Abends." We were familiar with his performance, streaming forth from the passionate depths of his soul, of the final movement of the C major Fantasia. The impression produced is calculated to last an entire life-time. In the case of Schumann's music, too, it is the mournful, dreamy pieces which Rubinstein plays most beautifully. In them we have no coquettish touch of false mundane sorrow, no sighing and whining—everything sounds as though spoken to us, and spoken to us in a natural voice, full of feeling. More wonderful is the effect produced by his playing in the stormy Allegro movements, but it is not so beautiful

† "Invitation to the Dance."

‡ Equivalent to "Storming a redoubt."



and does not carry such conviction with it. Immediately Rubinstein begins an Allegro, he is seized by the demon of "nervosity" (or virtuosity?), who impels him to play the piece as rapidly as human hands can possibly play it. With the quick numbers in the "Kreisleriana," and the "Symphonische Etuden," Rubinstein grieved more than he delighted us; he sometimes actually disenchanted us. In these cases exaggeration of strength was combined with exaggeration of the tempo; it was a wild storm, confusing everyone not perfectly familiar with the composition, and affording him not so much materials for enjoyment as for speculation.

EDUARD HANSLICK.

### CONCERTS.

**CRYSTAL PALACE.**—Only one more performance remains to be given in completion of the first half of the thirtieth series of Saturday Afternoon Concerts. The ninth of these, last week, brought forward M. Stanislaus Bercowicz, who made his first appearance in England, and obtained a great and deserved success by his brilliant execution of Wieniawski's second violin Concerto, the many excessive difficulties of which were realized with masterly ease and certainty. In the slow movement of the Concerto, and subsequently in an Adagio by Franz Ries, the executant proved that he commands the expressive as well as the brilliant style. The vocalist was Mdme Biro de Marion, of whose declamatory powers in dramatic music we have had previous occasion to speak in commendation. These were displayed on Saturday in Beethoven's concert *scena*, "Ah! Perfido," and in an arietta from Jomelli's *La Marchande d'Oiseaux*. The orchestral selection included a *Scherzo* by Herr Goldmark, given for the first time here. It is a graceful piece of writing that would bear reappearance in concert programmes. The Symphony was Schumann's No. 1, in B flat, the brightest and most genial, although not the profoundest, of his four works of the kind. The Overture to Sir G. A. Macfarren's oratorio, *St John the Baptist*, opened the concert, and Beethoven's third *Leonora* Overture closed it. After to-day (Saturday) the concerts will be suspended until Feb. 13.—H. J. L.

**ROYAL ALBERT HALL.**—Handel's *Judas Maccabeus* was given by the Albert Hall Choral Society, on Wednesday evening, Dec. 9, conducted by Mr Barnby, with Miss Anna Williams, Miss Hope Glenn, Mr Maas, and Signor Foli as principal singers. The chorus did their work splendidly, the regular orchestra was up to its customary mark, and the soloists were, one and all, equal to the task in hand. Miss Anna Williams fairly deserved the applause she received after "Pious orgies" and "From mighty kings," and in the little he had to do Signor Foli was thoroughly acceptable, while Mr Maas, alike in "Call forth thy powers" and "Sound an alarm," won the unanimous approval of his audience. The music suited his fine voice, and he gave both airs with splendid effect. The other artists did their best, and the entire performance will rank among the successes of the season.

The last but one of the Heckmann Quartet Concerts was given on Tuesday evening, December 15, at Princes' Hall, Piccadilly. The compositions rendered, with the perfection of *ensemble* for which these celebrated artists are noted, were Greig's Quartet in G minor, Schubert's in G, and Beethoven's in E flat (Op. 127). The last concert of the series is announced for this evening (Saturday), when Beethoven will rule alone, his famous quartets in C sharp minor (Op. 131) and A minor (Op. 132) being announced for performance, as well as a Sonata or string trio. The Heckmann Quartet will find a hearty welcome when they visit us again.

MISS NELLIE CHAPLIN gave her fourth concert of popular ballad music at the Athenæum, Camden Town, on Monday evening, Dec. 7, assisted by Miss Margaret Hoare, Miss Eleanor Rees, Mr Arthur Thompson, and Mr Frank May, vocalists; a pleasing variety being given to the entertainment by the clever violin playing of Miss Kate Chaplin and Mr Louis Mallet. The usual reception was accorded to the various singers, Miss Margaret Hoare securing a deserved recall for her rendering of Gounod's valse, "Mirella," and Miss Eleanor Rees being awarded a like favour for Blumenthal's "Sunshine and Rain." Mr Arthur Thompson also pleased much in Scuder's "Dormi Pur" (encored), while Mr Frank May evoked loud applause by his singing of Mendelssohn's "I'm a roamer" (*Son and Stranger*). Mr Louis Mallet handled the bow with considerable proficiency in his violin solo, "Ballade and Polonaise" (Vieuxtemps), but the feature of the evening was the duet-playing of Miss Kate Chaplin and Mr Mallet, both of whom certainly deserved the double recall vouchsafed for their execution in De Beriot's Duet for two violins, Op. 57, No. 3. The concerted vocal music, as discoursed by Miss Hoare, Miss Rees, and Messrs Thomson and May, was also very much admired. We may add that Miss Nellie Chaplin

and Mr J. Kift were the accompanists; but surely space might have been found in the programme for at least one pianoforte solo by Miss Nellie, whose efforts on the instrument of her choice are always welcome.

MDME VIARD-LOUIS' first meeting for the performance of Beethoven's works took place on Wednesday afternoon, Dec. 16, when the accomplished French pianist undertook the Herculean task of playing the grand Sonata in B flat major, Op. 106, a work that has taxed the powers of the greatest pianists, and by many, after years of practice, has been given up in despair. Mdme Viard-Louis went through the arduous ordeal triumphantly, giving especial emphasis to the beautiful slow movement and executing the last movement with its intricate fugue, "a tre voci, con alcune licenze," with unerring accuracy, at the conclusion of which the artist received an "ovation" from the audience which she thoroughly merited. Besides this great work, Mdme Viard-Louis played, with that fine violinist, Mr J. T. Carrodus, Raff's Sonata in E minor, Op. 73, for pianoforte and violin, and subsequently joined MM. J. T. Carrodus, B. Carrodus, Ellis Roberts, and G. Libotton in Schumann's Quintet in E flat major, Op. 44, for pianoforte and strings. It therefore "goes without saying" that Mdme Viard-Louis has, besides exceptional talent, "staying" powers beyond the generality of her sex to undertake such hard work without showing any symptoms of fatigue. The instrumental music was varied by Mdme Adelina Hirtelmann singing with genuine expression Beethoven's "Ah! Perfido" and an old Italian aria, "In amor," by Carulli (date 1600), ably accompanied on the pianoforte by Mr Algernon Lindo.

THE Strolling Players Amateur Orchestral Society, which numbers nearly a hundred performers, provided an ambitious and pleasing programme for the first concert of their fourth season, held at St James's Hall on Friday last, and was on the whole excellently rendered and well carried out under the able direction of the Society's honorary conductor, Mr Norfolk Megone. The concert began with Cherubini's overture, *Der Wasserträger*, followed by Prout's Symphony (No. 3) in F major (composed for the recent Birmingham Festival), a work well calculated to put the band to no mean test. It was executed very satisfactorily, as was the "Bal Costume" music of Rubinstein, "The March of the Mountain Gnomes" (encored), and Massenet's *Reverie*, "Le dernier sommeil de la vierge." The vocal music was furnished by Mdme Adelina Hirtelmann, who gave the recitative and aria, "Ernani involami," together with Louis Engel's song, "Darling mine," and Mdme Marian McKenzie, who sang "Fare thee well" and "The old, old story," both ladies being enthusiastically recalled, the latter, in order to satisfy the audience, giving "The Miller and the Maid" as an encore. The Bridal Processional March from Victor Nessler's opera, *The Piper of Hamelin*, was the concluding piece of a capital concert. Throughout the evening a display of musical talent far above the average in performances of this description was apparent, and was fully appreciated by a large and fashionable audience.—W. A. J.

ONE of the most successful concerts given in Westbourne Park Chapel took place on Monday, Dec. 14. Mdme Brooke was in excellent voice, and sang, as she always does, like a true artist, as did Miss Spencer Jones. Both these ladies were heard to much advantage in a charming duet, "I'll whisper thy name" (Claude Trevor), which, judging by the applause it received, bids fair to become popular. Mr Dyved Lewis was duly appreciated in the solos set down for him, though we cannot help thinking that Gounod's *Serenade* loses much of its charm when sung in English. Of the other performers we have only space to add that they were much applauded. The conductor was Mr Claude Trevor, which post could scarcely have been in safer hands.—Communicated.

A CONCERT was given at Grosvenor Hall, Buckingham Palace Road, for the benefit of the Literary Association of the Friends of Poland, on Monday evening, December 14, the singers being Mdle Alice Roselli, Misses Annie Layton, Agnes Liddell, and Helen D'Alton; Messrs Treherne and Ernest Cecil, Guy Fane, and Monari Rocca. The pianists were Miss Madeleine Cronin and Mdle Louise Borrowska; the violinist was Herr Louis Rover. All these sang and played their best, and were heartily applauded. We must specially praise Mdle Alice Roselli for her brilliant execution of Rossini's "Una voce poco fa," and Herold's "Souvenir du jeune age;" Miss Helen D'Alton for the expressive way she sang *De Lara's* "Once and for ever;" Miss Madeleine Cronin for her fine performance of Chopin's Polonaise, and Miss Agnes Layton for her delivery of Roedel's "Angus Macdonald." During the evening two recitations were contributed by Lady Monckton, who was cordially received. The conductors were Herr Wilhelm Ganz and Signor Samuelli.

M<sup>D</sup>ME THERESE IAGO, pianist, jointly with Miss Grace Woodward, vocalist, gave an evening concert at the Stoke Newington Assembly Rooms on December the 10th. The room was well filled, and the programme was a very long and varied one, but pressure on our space will not allow of our going into details. Those who were present to support the concert givers were amply rewarded by the numerous songs and instrumental pieces contributed by them, assisted by Misses Agnes Larkcom, Annie Matthews, and Richardson, Messrs T. W. Hanson and Maybrick. Miss Kate Chaplin, an excellent player on the violin, gave as solos Vieuxtemps' arrangement of "I Lombardi," and the "Legende" by Wieniawski, gaining an encore for the last named.—W. A. J.

STEPNEY MONDAY POPULAR CONCERTS.—The last but one of these concerts for the season took place on Monday, December 7, and a very large and demonstrative audience attended. Miss Judd played "Toujours Prêt" in excellent style. Mr Finlayson was too nervous to do himself or his songs justice. Mr Savery has a very good voice, and his songs gave great satisfaction. Miss Kean was also successful with her selection. Mr Ch. J. Bishenden roused the audience to enthusiasm by his energetic singing of several good songs, which were loudly encored. He also joined his wife in two duets. Mrs Bishenden displayed a voice of great culture and expression, and the duets were both encored. Mr Walter Shirley, M.P., gave two recitations with much point and good taste. These concerts deserve to be popular, and will be continued until April.

A CONCERT of sacred music was given in Trinity Chapel, John Street, Edgware Road, on Tuesday evening, Dec. 15, with the laudable object of raising a fund to provide Christmas dinners for the poor. Enoch Moore, Esq., occupied the chair, and Mr J. H. Hicks, the musical conductor of the chapel, wielded the *bâton* with efficiency. The programme, which was a seasonable one, from the opening piece, "Christians, awake," to the closing carol, "Glory to Jesus," gave much pleasure to a large and sympathetic audience. The pieces calling for special mention were a quartet and chorus, "Adeste Fideles" (Novello), well rendered by Miss Flora Mantell, Messrs T. Pooley, G. Brian, and Rupert Mantell, with the assistance of Messrs Carl Risson, Pierce Smith, and L. Holmes; "Children asleep" (Moir), encored, Miss Minnie Laurie; "The Little Minstrel" (Cowan), sung with taste by Miss Flora Mantell; "Guiding Light" (Henry), encored, Mr Rupert Mantell; and a duet (encored) entitled, "What do the angels dream of, Mother?" (Gounod) sung with considerable expression by Miss Roff and Miss Minnie Laurie. Mr Charles Toy's rendering of Gounod's "Nazareth" is also to be commended. Mr J. H. A. Hicks, the organist of the chapel, accompanied throughout in a very efficient manner. The amount contributed was over £20.

The opening concert of the Great Queen Street Choral Society was given in the Wesleyan Chapel on Wednesday last, under the direction of Mr F. A. Jewson, assisted by Miss Minnie Hosking, Miss Mann, Mr Hunt, and others. The choir rendered very creditably "The Deep Repose of Night" (unaccompanied), "To Thee, great Lord" (Rossini), "A Psalm of Life," and selections from Mendelssohn's *St Paul* and *The Hymn of Praise*. Miss Annie Griffiths ably accompanied. Mr Jewson, the organist of the chapel, played some pleasing solos on the organ from the works of Mozart, Bennett, Smart, &c.

The second recital of M. Vladimir de Pachmann attracted an enormous audience to St James's Hall on Monday afternoon. The Russian pianist gains popularity every time he appears. His performance of Weber's Sonata in E minor; Raff's Giga con Variazioni; Schumann's Novelette, No. 4; and Liszt's Rhapsodie Hongroise, No. 13, gained for him hearty applause and recalls, while John Francis Barnett's elegant Nocturne in A flat, Raff's La Fileuse (encored), and two delightful pieces by Henselt—"Orage tu ne Saurais m'abattre" and "Petite Valse"—showed his delicate manipulation to the utmost advantage. The recital finished with M. de Pachmann's characteristic interpretation of a series of pieces by Chopin, the composer of his predilection, which delighted the audience beyond measure, and made them unwilling to leave the concert-room until they had called the performer back to the platform and rewarded him with a salvo of cheers.

MRS A. J. LAYTON, an accomplished pianist and organist, gave a concert on Thursday evening, Dec. 10, at Onslow Hall, South Kensington, under the patronage of the Earl and Countess of Cadogan and many other members of the aristocracy. High patronage does not always mean high talent on the part of the artist, but in the case under notice it was patronage in the right place, Mrs Layton being a thorough musician, as she proved by her excellent performance of Beethoven's Choral Fantasia, which met with unanimous approval. The concert began with Pergolesi's *Stabat Mater*, for female voices, sung by Mrs Layton's "Ladies'

Choral Class," who subsequently contributed "A Song of the Four Seasons," by Selby, and an "Ave Maria," by Marchetti. Mrs Layton had also the able assistance of the Borough of Chelsea Philharmonic Society, who joined the Ladies Choir in the Choral Fantasia and afterwards sang Mendelssohn's setting of the 2nd Psalm, "Why rage fiercely the heathen?" as well as Eaton Fanning's "Song of the Vikings," which was the concluding piece in the programme. In the course of the evening Miss Beata Francis gave Mozart's "Deh vieni non tardar" (*Le Nozze di Figaro*); Mr Alfred J. Layton, "In sheltered vale;" Miss Annie Layton, Roeckel's "Angus Macdonald;" and Mr A. Montague Shepherd, Blumenthal's famous song, "The Message." The conductors were Mrs A. J. Layton and Mr Henry A. Evans. The concert altogether gave perfect satisfaction.

THE Popular Wagner Concert Society, a new institution, formed, we presume, for the mutual enjoyment by its members of the master's works from which it derives its title, gave their first concert on Monday. The lower hall of Willis's Rooms was more than comfortably filled with enthusiasts in the cause, but we must admit, as an unprejudiced listener, to being rather wearied by a succession of Wagner's elaborately orchestrated operatic *scenas*, rendered in a mediocre manner by singers of little-known celebrity. If the Wagner Society propose to treat their members to instrumental chamber music with any degree of excellence we would counsel the engagement of competent professional players, when Mozart's quartet in C minor, and Weber's in B flat (*allegro* only) would not have suffered as they did at the hands of the executants present. Such performances serve to deteriorate the works of these composers, and thus induce those undecided to proclaim in favour of the modern Wagnerian theory. The programme contained Wolfram's song from *Tannhäuser*, trio of Rhine Daughters and Erdas Mahnung from *The Rhinegold*, Elsa's Dream, *Lohengrin*, and Walther's Prize Song from *Die Meistersinger*; the artists who fairly acquitted themselves being Mmes Annie Swinfen, C. Kapff, and Johanna Pietersen, with Mr Carl Bernhard, who also satisfactorily gave "O Du holder Abendstern" (*Tannhäuser*), in place of Mr Iver McKay, suffering from severe relaxed throat. The second part was miscellaneous, composed mainly of English ballads. Herr Franz Leideritz and Mrs Fawcett ably fulfilled the duties of accompanists.—W. A. J.

THE annual concert in aid of the funds of the Post Office Orphan Home took place last Saturday evening, Dec. 12, and we are happy to say that the hall was crammed. Among the singers were M<sup>d</sup>me E. Crossmond, who sang a new composition by Mr Romili, entitled "Caught," accompanied by the composer; and Mr Dalgety Henderson who made a genuine impression in "The anchor's weighed." Mr John Thomas, always to the fore in a good cause, gave his valuable services, playing his own harp solo, "The Echoes of the Waterfall," and Miss Randegger rendered two pianoforte pieces with great effect. Mr E. Lewis gave his musical sketch, "A Water Picnic," and Mr Pennington recited "Balaclava."

M<sup>D</sup>LLE LOUISE DOUSTE DE FORTIS gave a concert on Friday evening, Dec. 11, at Prince's Hall, Piccadilly, with M<sup>d</sup>me Thayer and Signor Rizzelli as vocalists; Herr Kornfeld (violin), and Mr Whitehouse (violinello). M<sup>d</sup>lle Louise de Fortis began the concert with Herr Kornfeld and Mr Whitehouse, by playing Beethoven's Trio in D major, Op. 70, No. 1, for pianoforte, violin, and violinello, afterwards giving Schumann's "Fantaisie Bilder," and concluding the concert with a trio by Mendelssohn. The fair pianist greatly pleased her friends by her performance, and was rewarded with genuine applause. Signor Rizzelli contributed an air from Verdi's *Ernani*, and M<sup>d</sup>me Thayer, "Gli angui d'Inferno," (*Il Flauto Magico*). Mr Raphael Roche accompanied the singers.

LADY BRABAZON's concert, December 9, at Bermondsey, was very crowded, although the room was a large one. Several pieces had to be left out of the programme, owing to Miss James, R.A.M., and Miss Rees being unable to keep their engagements. It was an excellent concert, nevertheless, and gave great satisfaction. Mr Owyn's songs were appreciated, and his tenor voice is well suited for the style of songs he sings. Mr Mayne, in his recitations, shows promise of great things in the future, his manner and style is very good. Miss Barker must study more before she can do justice to pieces like "Angels ever bright and fair." Mr Ch. Bishenden's powerful voice, and his excellent method of using it, gained him encores for his stirring songs.

MAX FRIEDLÄNDER states that there is no truth in the report of his having discovered an unpublished Pianoforte Concerto by Beethoven. The report is a stupid hoax.



## PROVINCIAL.

**BRIGHTON.**—A correspondent writes us word that a very fine performance of Dr Bridge's *Rock of Ages* (conducted by the composer) was given at the Dome, Brighton, on Thursday evening, December 10, by the Brighton Choral Society. The solos were artistically sung by Mr Ernest Birch, who, with the composer, was warmly recalled at the conclusion of the work.

**WORCESTER.**—On Friday night, Dec. 11, a concert was given in connection with the Ladies' College at the Guildhall, on the occasion of the distribution of prizes to the pupils. The assembly room was filled by the parents and friends of the pupils. The concert began with a trio for the pianoforte, *Rigoletto*, by Misses Walford, Green, and Connor, followed by another pianoforte trio, Wekerlin's "Marche à six mains," by Misses Malpas, Davey, and Williams, both skillfully and neatly played. The principal musical selection on the programme was the operetta, *Laila*, by G. W. Stratton, an ambitious flight—says *Berrow's Journal*—for young ladies untried in the art of dramatic exposition, but which none the less they accomplished bravely, and without approaching the danger of collapse which might perhaps have been feared in the circumstances. The choruses of fairies and mountain children were sweetly and, on the whole, smoothly sung. The solos were rendered by F. Miers, L. Dovey, E. Green, and N. Parish. The most successful of the soloists was Miss Dovey in the music of the Fairy Queen, which she gave with considerable feeling. The operetta was accompanied on the pianoforte by Miss Walford. The first part of the programme concluded with the pianoforte quartet, *L'Italiana in Algeri* (Rossini), played with force and spirit by the Misses Miers, Gregson, Walford, and Forbes. Misses Green next sang the trio, "Ti Prego" (Curschmann), with good expression. Following this was the second most important contribution to the entertainment of the evening, the trial scene from *The Merchant of Venice*. The recitation was very creditable to all who took part in it, and to those responsible for their training, and evoked hearty applause. Schumann's "Hymn for the holidays" was prettily rendered as a chorus for small voices. The pianoforte quartet, "Marche des Conscrits" (E. M. Lott), was executed by Misses Miers, Gregson, Walford, and Forbes. The Rev. J. P. Driver, who had consented to distribute the prizes, briefly addressed those present. At the conclusion "Dulce Domum" was sung, and an entertainment which must have been satisfactory to the principals of the College (Misses Green), and all concerned, came to an end.

**NOTTINGHAM.**—At the Mechanics' Lecture Hall, Nottingham, on Thursday evening, Dec. 10, a dramatic recital (interspersed with musical selections) was given by Miss Lottie Silvertown, formerly of Nottingham, and the Rev. G. S. Curryer. Mr Curryer is deservedly one of the best known reciters of the present time, and his delivery of the selections from Shakspeare, &c., was marked by true dramatic power. Miss Lottie Silvertown was heard to great advantage. The pathos and sweetness with which she sang "The Curfew shall not ring to-night" and Hood's "Bridge of Sighs," won her loud and continued applause. Professor R. A. Morgan played several pianoforte solos.—A concert was given in the Assembly Room, Low Pavement, on the same evening, by the members of the St Barnabas's Cathedral Choir, in aid of the Nazareth House. Father Burns conducted, and during the course of the evening gave several songs in his usual sympathetic and careful manner. The audience was large and enthusiastic, most of the pieces were heartily applauded, and the encores were numerous. If the hall had been considerably larger it would have been filled, and the concert from first to last passed off with great success.—Lovers of the organ, and in Nottingham—says *The Guardian*—they are numerous, are under a debt of obligation to the promoters of the recital which was given on Friday evening, Dec. 11, at the High Pavement Chapel, for having afforded them an opportunity of once more listening to the playing of M. Alex. Guilmant, of Paris. This gentleman's fame both as a performer upon the instrument and a composer for it, is world-wide; and therefore it will be readily understood that a recital like that of Friday evening could not have been given for the purposes of mere profit, nor as a commercial speculation, for had the edifice been crowded the nominal payment charged for admission would not have cleared all contingent expenses. The object was the very laudable one of enabling the public to hear one of the best instruments in the Midland Counties performed upon by one of the best players of the day. Happily, the audience was sufficiently large to give assurance to Mr Wright, the hon. organist of the chapel and promoter of the recital, that his efforts were warmly appreciated. The programme had evidently been arranged with great care, so as to bring out the full powers of the instrument, as well as to present to the audience a pleasing variety. A noticeable feature was M. Guilmant's improvisation. He did not indulge merely in an outpouring of harmonized phrases, but, as on a former occasion at the Albert Hall,

accepted a theme specially written for him and presented to him only as he was about to take his place at the instrument, and upon this subject built an elaborate fugue, conforming in its structure with all canonic forms. The theme was the composition of Mr Henry Farmer. It was bold in scope, striking in structure, and full of the true spirit of that greatest of all exponents of the fugue—Bach. Subject and counter-subject were admirably delivered, and M. Guilmant worked it out with remarkable power and elaboration, showing himself a thorough master of the instrument and a consummate musician. This improvisation was worth going a long way to hear. During the evening, Mr Blagbro, who appeared at the recent concert in connection with the High Pavement Schools, sang the recit "With overflowing heart," and the air "The soft Southern breezes," from Barnby's *Rebekah*, and "Be thou faithful," from *St Paul*. He was in good voice and sang with very pleasing effect, being accompanied by M. Guilmant.

**TUNBRIDGE WELLS.**—Herr J. Kornfeld and Mr. J. M. Barnett gave a violin and pianoforte recital on December the 10th at the Pump Room, assisted by Miss Clara Myers, Mr Charles Oberthür, and the choir of the church at which Mr Barnett is organist, and who sang effectively Pinsuti's part-song, "The Watchword"; Mr Barnett's own very clever part-song, "It was Earl Haldan's Daughter"; and the Prayer from *Mosé in Egitto* (Rossini). Herr Kornfeld proved himself a violinist of the first order by his delivery of Leonard's Andante and Allegro de Concert, for which he was rewarded with immense applause. With the same success he gave de Beriot's "Scene de Ballet," two smaller pieces by Schumann and Moszkowski, and a charming "Berceuse," with harp accompaniment. Mr Barnett played, with great taste and faultless execution, Beethoven's Sonata in A flat, Op. 26, for pianoforte alone, and showed his versatility by playing, subsequently, a number of other pieces by Sterndale Bennett, Brassin, Scharwenka, Fumagalli, and a charming Gavotte of his own composition. Miss Clara Myers, who sang with exquisite taste, was particularly successful in Gustav Ernest's new song, "Ever since then," and being loudly re-called was obliged to repeat it. Last, not least, Mr Oberthür's harp solo, "Méditation," met with such an ovation that the audience, not satisfied with his simply bowing after being re-called, insisted on his playing again. The concert, which was well attended, was under the patronage of the leading families of the neighbourhood.

**BIRMINGHAM.**—The second concert of the current series of Mr Stockley's Orchestral Concerts was given at the Town Hall on Thursday evening, Dec. 10. The weather was of a character to deter all but devotees of the art from attending, so the large audience must be taken as evidence of increasing musical culture in our midst. The programme was of exceptional interest and importance, as the subjoined outline will witness:—Overture in C, Op. 124 (Beethoven); Cavatina, "Regnava nel silenzio" (Donizetti); Aria, "Non più andrai" (Mozart); Concerto in G minor, violin (Macfarren); Air with variations, "Deh torna" (Proch); Selection, *The Sleeping Beauty* (Cowen); Symphony in A, Op. 92 (Beethoven); Song, "I'm a roamer" (Mendelssohn); Solo violin, "Le Tremolo" (De Beriot); Song, "Dear bird of winter" (Ganz); Suite de ballet, *Sylvia* (Delibes); Song, "Tis jolly to hunt" (Bennett); Overture, *Zanetta* (Auber). Of the orchestral items those demanding principal notice are the rarely heard Overture and Symphony by Beethoven, both belonging to his ripest period. A Concerto by an English composer, interpreted by an English artist, proved—says *The Daily Post*—a welcome feature in the scheme, and deserves special commendation. Professor Macfarren's violin Concerto was introduced at a concert of the Philharmonic Society, London, on May 12, 1873, the solo part being taken by Herr Ludwig Straus. It is in three movements: Allegro Moderato, G minor; Larghetto, A flat; Allegretto Scherzando, G major. These are all linked together, as in Mendelssohn's pianoforte Concerto, in the same key. The work is laid out in masterly fashion, providing ample opportunity for the soloist, and scored with full knowledge of orchestral resource. The first movement is more scholarly than those that follow; the Larghetto is charming in melody, with extremes of passion or languor; and the Finale is merry enough for a dance, although anything but boisterous in its mirth. Mr Carrodus played superbly throughout, evidently doing his very best for the work; he introduced a very elaborate cadenza in the first movement, possibly, though not very probably, by the composer of the Concerto. Later on Mr Carrodus electrified the audience by a marvellous display of virtuosity in "Le Tremolo" (De Beriot).

**PENCLAWDD (CARMARTHEN).**—On Monday, December 7, a successful eisteddfod was held at Bethel Baptist Chapel. Mr G. Birkbeck presided, and the Rev. J. Thomas conducted. The results of the competitions were as follows:—Tenor solo, Mr Thomas Dunvand; Essay, Un hoff o'r Moddion, whose real name did not transpire; Elegy, Mr Seth P. Jones; Soprano solo, Miss Jenkins,



Llanelly; Dialogue, Mr William Guy. The chief choral competition came last. The piece sung was a new chorus by Mr Seth P. Jones, board school, "Rejoicing in the Lord." Four choirs competed, and the prize of £8 was awarded to the Calvinistic Methodist Choir, led by Mr John Davies. Eos Morlais adjudicated on the music, and Mr D. Rhidian Rees on the poetry, essays, &c. In the evening a grand concert was given, under the presidency of Mr J. Glyn Thomas, Llangennech. The vocalists were Miss Jenkins (Llanelly), Eos Davan, Eos Rhidian, and Eos Morlais. Miss Thomas (Llangennech) was accompanist.

NORWICH.—ST ANDREW'S HALL ORGAN RECITALS.—Dr Bunnnett, F.C.O. (organist to the Corporation), played last Saturday, *Te Deum Laudamus* (Graun), Rondo Vivace, from a quartet (Spohr), *Preghiera* (Capocci), *Cantique Marche Nuptiale* (Gounod), *Organ Concerto in F, No. 4* (Handel), *Angelic Voices* (Batiste), *Fantasia and Fugue* (Bunnnett), *Allegretto Quasi Andante* (Jordan), *March of the Trojans* (Parker).—At the Festival Choral Concert there was a good attendance at the performance, last Friday night, December 11, of Dr Hill's new oratorio, *Nehemiah*. It was admirably presented, and at its conclusion the composer received an enthusiastic ovation. The solos were taken by Miss Booth, Miss Hoare, Mr B. Davies, Mr W. H. Brereton, the Rev. H. Wimble, and Mr J. H. Brockbank.

EAST DERREHAM.—A recital on the organ was lately given by Dr Bunnnett in the Parish Church, whose finished performances greatly delighted the large congregation that assembled, despite the coarseness of the weather. The instrument is a fine one, but it was not in very good order. During the restoration of the church, which is nearly accomplished, it was protected as much as possible; but, notwithstanding every care, particles of dust would seem to have found their way into some parts of the organ, which consequently requires a thorough cleaning. The following is the programme of the recital, which lasted an hour and a half:—

Overture, *Samson* (Handel); Canzone, *Allegretto* (Guilmant); Barcarolle, from a Concerto (Bennett); Andante Religioso and Allegretto, from 4th Organ Sonata (Mendelssohn); Organ Concerto in B flat, Andante, Maestoso, Allegro, Adagio (Handel); Andante Grazioso in G (Smart); St Ann's Fugue (Bach); Air, "O rest in the Lord" (Mendelssohn); Offertoire in G (Batiste); "Cujus Animam," *Stabat Mater* (Rossini); Larghetto in E flat (Mozart); "Hallelujah to the Father," *Mommt of Olives* (Beethoven).

GLASGOW.—At the "Grand," the pantomime, *The Forty Thieves*, was given on Saturday night, Dec. 12, before a crowded house. *The Forty Thieves* will pursue their "nefarious work" for the next three months. A capable company has been engaged, and, among others, I find the former Glasgow favourites, Messrs Harry Fischer, R. Nelson and Hemmings. Miss Minnie Byron has been secured for the principal boy's part, and Mr Percy Compton, from the London Comedy Theatre, will play the leading male rôle. The other ladies engaged are Miss Ethel Castleton and Miss Lizzie Kelsie; the latter was lately a member of the *Fun-on-the-Bristol* Company. Miss Kate Paradise and her troupe of dancers also find a place in the programme.—The clever Vokes family will inaugurate the new leaseholdship of the Royal on Christmas night, and, failing pantomime, "In Camp" is just the sort of entertainment to attract large audiences during the festive season. The Vokes family will remain for a fortnight, and, following them, the opera of *Guy Mannering* will be produced by a powerful company, headed by the celebrated tenor, Mr J. W. Turner.—E. J. R. B.

#### SOCIETY OF BRITISH ARTISTS.

Until lately the walls of the institution in Suffolk Street were both in summer and winter covered with canvases glowing with colour and gleaming with radiant fragments; so much so that captious critics babbled away about the pictures being blemished with that garishness which accompanies meretricious efforts. In one case they would point out that imperfect draughtsmanship was kept out of sight by the glare of tints, in another that poverty of design lay concealed under gaudy hues, in a third that ill-shapen figures were palmed off as presentations of nature's nobility by being clothed in prismatic liveries. Neither a true taste nor any approach to culture was considered possible where the medium of expression was so pronounced. Well, it is no doubt a pity that the pictures often betrayed a lack of feeling and intellect—a reproach by the bye that applies to most human efforts. Whatsoever were the failings, it cannot be denied but that at all times a healthy striving to be cheerful was brought into play. How the dreary and lugubrious may be evolved from the bright and natural is the question now occupying a section of the members. Indeed, the majority seem not a little perplexed at the way things are seen drifting from the holdings formerly considered sound

and safe. They look on at once with hope and dread while their periodic displays are changed in complexion by a mixture of the dusky and murky element. Pushed aside by adventurous spirits they are learning to hide their love for the daylight of nature and art, and are preparing to pipe to the tune started by auditors of mistiness and darkness. Afraid to go boldly to the pitch-pot for their medium, some of them, nevertheless, contrive to throw a sickly vapour over the features of their subjects, just by way of indicating their revolt against the ruler of the day. As it happens they are in many matters led by gentlemen of wit and talent, artists who know as well how to state a paradoxical proposition as to illustrate it by practice. As yet they have not prevailed upon the council to order that during the exhibition the windows shall be covered, the doors closed, and the gas turned off, so as to exclude every ray of natural and artificial light—such a consummation can be arrived at only by slow degrees—but they have at the outset succeeded in gaining places of honour in the large room for the manifestation of an art wherein light—the impertinent intruder—shall find no resting place. In the "Arrangement in Black" (No. 362), Mr Whistler apparently undertakes to show how a portrait, and a clever work to boot, can be made with scarcely a flush of colour, and furnished with only the dullest glimmer of light. From a background, as dark as "the dungeon wall beneath the castle moat," a lady, clothed in a riding habit as sable as the funeral cloak of the undertaker, and adorned with a pot-hat of sooty texture, is seen struggling into notice with the signs of relief that all give upon escaping from the suffocating pressure of total darkness. The all-surrounding inkiness affects the keen, intelligent face, and clings to the gloved as well as the ungloved hand. Why the figure emerged from the deep gloom must always remain to the uninitiated a puzzle. Without departing from his usual scheme of treatment, Mr Whistler has made an "arrangement in grey" (No. 45) far more interesting. That is but natural, for grey is more pleasant to the eye than black. Besides, the portrait of the little fellow, a Master Stephen Manuel, is more distinctly drawn, and appears consequently less like a representation of a visitor from the land of shadows than some of Mr Whistler's characters. No one giving a passing glance can ignore the cleverness of this work, however disposed to take exception to the habitual waywardness of its author. But this gentleman has not forgotten to remind us that he is, above all things, a wit. What can be droller, or more realistic, than the "note on flesh-colour and grey?" Does he not in this instance show how naturally he can take up the child's pencil? Such a drawing brings forcibly and merrily back our nursery pastimes. Few could do such work, and fewer still would have the courage to exhibit it. Crossing the room, the visitor is drawn to a picture, "Our old pier, Cornwall" (No. 319), with characteristics differing in every way from the above eccentric displays. Here is found nothing to disturb one by the sight of trickiness or audacity. Both in subject and treatment Mr J. R. Reid works on the traditional lines of the English school of art. Whilst amusing us with the humours of a group of men and boys on the pier, watching a dog attacking a crustacean opponent, the artist spreads around a glorious view of sea and sky and rock-bound coast, reminding us thereby of the greatness of nature and its forces encompassing the littleness of man and his pursuits. Not far from this fine exhibit the visitor will find another work of real excellence—Mr W. H. Gadsby's "Unwilling Guest" (No. 297). Without stopping to insist upon the truthfulness which marks in this instance the artist's delineation of the youthful form, or to point out how cleverly realism is herein utilized and made subservient to the general design, we would hasten to express our conviction that Mr Gadsby has a complete and thorough sympathy with the joys and sorrows of child-life, and also a power of expressing that sympathy by his art that never fails to call forth heartfelt response. A portrait of Mr Gadsby (No. 469), by the clever and versatile artist, Mr J. C. Waite, relies for success upon merits not to be found in mere clap-trap. The man as he is in life looks out of the canvas. Perhaps this will not be classed by the advanced school as an æsthetic exercise; still, for all that, it is as true to nature as it is sound in art. Mr J. E. Grace's talent is made manifest in "Evening Light" (No. 357). Sincere regret is generally felt that illness has prevented Mr J. H. S. Mann sending to the present exhibition any evidence of his highly trained skill. More than usual success has been achieved by Mr Glindoni in his capital picture, "For England's glory" (No. 276). A little

less lightness of handling might have placed it still higher in estimation, and less notice of detail—such as the cabbage in the corner of the foreground—would have manifested a greater concentration of purpose. The veteran artist, Mr E. J. Cobbett, who for more than a generation has done honour to the Suffolk Street exhibition, is represented by a single canvas, "A Surrey Scene" (No. 340), which shows that the ready hand still obeys the call of the artistic mind. Mr W. Stott sends an imposing work, "Moonrise" (No. 292); and Mr Haynes King once again proves his just claim to high consideration in "Summer and Winter" (No. 84) and in "Come, then" (No. 194).—L. T.

#### MONDAY POPULAR CONCERTS.

Volkman's quartet in G minor, Op. 14, is a fussy piece of commonplace, stale, flat, and unprofitable. That it should have been played so many as three times in four years is indeed surprising. We might as well, if not better, have a repetition of quartets by Mackenzie and Hubert Parry. The songs at this concert, of Saturday afternoon, Dec. 12, were familiar—"Im Herbst," by Franz, "Chanson de Florian," by Benjamin Godard, and "O let the solid ground," by Alice Borton—each of them distinctly pleasant in its way and delivered in a very agreeable manner by Miss Carlotta Elliott, accompanied on the piano by the usual accompanist, Signor Romili. The pianist, Miss Mary Davis, gave a quiet, unaffected, reading of Mendelssohn's Andante with Variations in E flat, while Mme Néruda charmed her audience with two trifling solos, and an equally trifling encore. The centre of attraction and the *pièce de résistance* was Schumann's quintet in E flat. The performance of this masterpiece was as fine as it should be at these concerts, Mme Néruda leading, supported by Herr Straus, almost unrivalled in fine and full tone on the viola, Herren Ries and Franz Néruda, and Miss Mary Davis, who is giving proof of real artistic power. D.

Monday evening introduced a quintet in C minor for pianoforte, two violins, viola and violoncello, by Kiel, the executants being Miss Agnes Zimmermann, Mme Norman Néruda, M. L. Ries, Straus and Franz Néruda. Kiel's quartet in A minor first made him known to the *habitués* of the Popular Concerts in the winter season of 1874; other works of his were subsequently performed, among which his "German Dances," for pianoforte and violin, may be favourably remembered. The quintet is a fair specimen of Kiel's best powers. It was admirably rendered by the artists to whom it was entrusted. Miss Agnes Zimmermann's solo performances were Chopin's popular Nocturne in D flat, and a "Toccata" by Mr Arthur O'Leary, in which the accomplished lady's powers were heard at their best. The delicacy of her performance of the Nocturne, and the unerring execution displayed in the Toccata were heartily acknowledged. We may remark here, that in Mr O'Leary's Toccata three distinct subjects are employed, and the presentation of these, together with their re-introduction under varied conditions, makes up a very spirited and well-sustained movement. Mr O'Leary is well known as a professor at the Royal Academy of Music, having been, after his return from a five years' residence in Leipzig, a pupil at that institution under Cipriani Potter and Sterndale Bennett. He is also a professor at the Guildhall School of Music, and was one of the original professors at the Training School of Music, Albert Hall. Besides the compositions we have named as being heard for the first time at the Popular Concerts, Herr Franz Néruda brought forward two pieces for the violoncello, by David Popper: An Adagio, "Widmung," and a Gavotte—the last named pleasing so much that Herr Néruda was compelled to repeat it. He was admirably accompanied on the pianoforte by Miss Zimmermann. The vocalist was Mr Santley, who gave Piatti's "Hymn to God the Father," and an air from Handel's Italian opera *Orlando*, in magnificent style. The concert concluded with the most popular of Beethoven's four trios for stringed instruments, that in G major, Op. 9, No. 1.

Mr Curwen, president of the Tonic Sol-fa College, and Associate of the Royal Academy of Music, visited the High Pavement Schools, Nottingham, on December the 16th, and communicated the following opinion on the singing:—"Called at the school at Mr Hugh's invitation, and heard several concert pieces sung. The spirit and expression are remarkable, and the pieces being of an advanced kind gave me an unusual treat in the way of school music.—J. SPENCER CURWEN."

#### WAIFS.

Verdi has returned from Milan to Genoa.

M. Strakosch's Italian opera company is performing in Rotterdam. Marchetti's *Don Giovanni d'Austria* is proving attractive in Rome.

Carlos Sobrino, a Spanish pianist, has been playing in New York.

Mdme Marie Hasselmans is singing at the Viceregal Theatre, Cairo.

The theatres of Madrid were closed for five days on the death of King Alfonso.

The operatic season at the Théâtre Municipal, Nice, was inaugurated with *Aida*.

The gondola used by Wagner during the latter years of his stay in Venice is for sale.

The operatic season at the Teatro-Circo, Bilbao, was inaugurated with *Lucrezia Borgia*.

A new opera, *Frauenlob*, music by R. Schwalm, has been produced at the Stadttheater, Leipsic.

Mdme Krauss met with a highly flattering reception in *Aida* at the Theatre Royal, Antwerp.

Anton Rubinstein's opera, *Die Kinder der Haide*, is in preparation at the Theatre Royal, Cassel.

Professor W. Fitzenhagen has been appointed Director of the Musical Association, Moscow.

Hector Berlioz's *Benvenuto Cellini* will be performed in the spring at the Theatre Royal, Munich.

Ettore Barili, half-brother of Adelina and Carlotta Patti, died a short time since in Philadelphia, U.S.

The first performance of A. Mohr's opera, *Loreley*, passed off successfully at the Stadttheater, Mayence.

A new vocal association, The New York Oratorio Choral Society, has been established in the Empire City.

A series of concerts, to be called the New Subscription Concerts, is announced for next year in Hamburg.

Herr Emil Claar will resign next autumn the post of Intendant of the two Theatres in Frankfort-on-the-Maine.

Herr A. Willwohl, a new tenor, has appeared successfully as Max in *Der Freischütz* at the Stadttheater, Mayence.

Carl Dubois has been engaged for five years, commencing on the 1st August, 1886, at the Imperial Operahouse, Vienna.

It is said that Mdle Ritter is engaged at the Teatro Felice, Genoa, and that she will make her first appearance in *La Traviata*.

Mdlle Wittich, from the Theatre Royal, Dresden, is engaged from the 1st July next at the Grand-Ducal Theatre, Schwerin.

Señor Gayarre selected for his first appearance at the Teatro Real, Madrid, Donizetti's *Favorita*, in which he was much applauded.

Dr Guido Adler, of Vienna, has been appointed Extraordinary Professor of Musical Science in the German University, Prague.

Mdlle Nadine Bulicoff, after singing with much success in Florence and Rome, is now engaged at the Teatro San Carlo, Naples.

The President of the Venezuelan Republic has created Armand Castlemayr, the well-known basso, an officer of the Order of the Liberator.

Though he has resigned his post as Ducal *Capellmeister*, Hans von Bülow will, it is said, still reside, for some time at least, in Meiningen.

Dr Gunz, formerly of the Theatre Royal, Hanover, has been appointed professor of singing in the Hoch Conservatory, Frankfort-on-the-Maine.

As the tenor, Masini, was travelling by rail to Lisbon, the sleeping-car in which he occupied a berth caught fire, but he escaped without injury.

Moritz Fürstenau, the well-known flautist, retires this month from the orchestra of the Theatre Royal, Dresden, after having belonged to it for 42 years.

After translating into French *Lohengrin*, *Die Meistersinger von Nürnberg*, and *Tristan und Isolde*, Victor Wilder has performed the same office for *Die Walküre*.

Massenet's new work, *Le Cid*, with Mdme Pauline Lucca as Chimène, will be performed ere the end of the present season at the Imperial Operahouse, Vienna.

*Der Schalk von Castalien*, a new comic operetta, music by Count Eberhard Württemberg, will probably be produced this winter at the Theater an der Wien, Vienna.

Haydn's *Creation* was performed at the last concert of the Vocal Association, Düsseldorf. Beethoven's *Christus am Oelberge* is selected for their next concert.

The Musical Association, Aix-la-Chapelle, recently gave a successful performance of Carl Reinecke's *Sommertagsbilder*, under the direction of the composer himself.

Signor Sinico's opera, *I tre Moschettieri*, will probably be performed in the Carneval season at the Teatro Carlo Felice, Genoa.

A handsome Monument, with an appropriate inscription, has been erected in the old Elizabeth Churchyard, Berlin, by his friends and several musical associations, to Ludwig Erck.

A one-act opera, *I Valdesi*, words and music by Count Franchi, known in journalism under the pseudonym of Ippolito Valetta, has scored a success at the Teatro Carignano, Turin.

Anton Rubinstein's oratorio, *Das Verlorene Paradies*, has been performed in Rotterdam—for the first time there—by the "Maatschappij tot Bevordering der Toonkunst."

A committee has been formed for erecting in Stuttgart, and likewise in Thalheim, his birth-place, a Monument to Max Schneckenburger, who wrote the words of "Die Wacht am Rhein."

St Petersburg papers speak in glowing terms of the success achieved there, at the concerts in which she has taken part, by Mdme Pauline Lucca. They are equally complimentary to the tenor, Mierzewski.

STATISTICAL.—The following celebrated composers, as we learn from the *Gazzetta Musicale di Milano*, died in the month of December:—G. S. Mayr, Bergamo, 1845, on the 2nd; W. A. Mozart, Vienna, 1791, on the 5th; Giovanni Pacini, Pescia, 1867, on the 6th; A. Willaert, Venice, 1562, on the 7th; Saverio Mercadante, Naples, 1870, on the 17th; and Luigi Ricci, Prague, 1859, on the 31st. The following operas were first brought out during the same month:—*Le Domino Noir*, Auber, Paris, Opéra-Comique, 1837, on the 2nd; *La Favorita*, Donizetti, Paris, Académie de Musique, 1840, on the 2nd; *Otello*, Rossini, Naples, Teatro del Fondo, 1816, on the 4th; *Luisa Miller*, Verdi, Naples, Teatro San Carlo, 1849, on the 8th; *Life for the Czar*, Glinka, St Petersburg, Imperial Russian Operahouse, 1836, on the 9th; *La Dame Blanche*, Boieldieu, Paris, Opéra-Comique, 1825, on the 10th; *La Vestale*, Spontini, Paris, Académie de Musique, 1807, on the 15th; *Le Pré aux Clercs*, Herold, Paris, Opéra-Comique, 1832, on the 15th; *Olimpia*, Spontini, Paris, Académie de Musique, 1819, on the 22nd; *Aida*, Verdi, Cairo, the Operahouse, 1871, on the 24th; *Alceste*, Gluck, Vienna, 1767, on the 26th; *La Cenerentola*, Rossini, Rome, Teatro Valle, 1816, on the 26th; *Bianca e Faliero*, Rossini, Milan, Teatro alla Scala, 1819, on the 26th; *Anna Bolena*, Donizetti, Milan, Teatro Carcano, 1830, on the 26th; *Norma*, Bellini, Milan, Teatro alla Scala, 1831, on the 26th; *Lucrezia Borgia*, Donizetti, Milan, Teatro alla Scala, 1833, on the 26th; *Gemma di Vergy*, Donizetti, Milan, Teatro alla Scala, 1834, on the 26th; *Chi dura vince*, Luigi Ricci, Rome, Teatro Valle, 1834, on the 26th; and *Elena da Peltre*, Mercadante, Naples, Teatro San Carlo, 1838, on the 26th.

PROMINENT amongst the holiday arrangements of the Christmas season 1885-86, at the Crystal Palace, is the grand pantomime, *Cinderella*, written by Mr F. C. Burnand, and produced by Mr Augustus Harris, with the assistance of Mr Charles Harris as stage-manager. The production, it is needless to state, is on the scale of magnitude demanded by the vast area occupied by the audience. The scenery will be by Messrs Fenton, Johnson, G. Hicks, and Emden; the music by Mr Oscar Barrett; and the ballets and other dances have been specially arranged by Mr John D'Auban. An unusually strong company has been engaged for the leading characters, amongst whom we may name the Sisters Mario, Mmes Emma D'Auban, Lilian Francis, Clitheroe, Stanhope, Graves, St George, &c.; Messrs F. Thorne, E. D. Lyons, H. J. Turner, F. Storey, John D'Auban, and the famous Paul Martinetti and his pantomime troupe, who will add new life to the Harlequinade. The pantomime will be produced on Tuesday, the 22nd instant. For Boxing Day a long list of special attractions has been arranged in addition to the pantomime; chief amongst them being an Assault-at-Arms by the military instructors from the Aldershot Gymnasium; a great Military Evening Concert, concluding with the British Army Quadrilles, by the band of the Scots Guards, with drums, fifes, and pipers, and supplementary band, numbering altogether more than one hundred performers; a Variety Entertainment by the Romah Trio, Wingfield's Dogs, the Modoc Athletes; Herr Grais, the juggler, and Mdme Alphonsine, in her feats on the rolling globe; the Razenes, in their daring aerial performance, and many other items. A novel feature throughout the Christmas holidays will be a Children's Fancy Fair, to be held in the West Corridor, wherein a series of elegantly decorated booths have been constructed, and will be occupied by stores of all kinds of fancy wares suitable for presents. Swings, roundabouts, and other such aids to juvenile enjoyment, will also form part of this new addition to the holiday entertainments. The illumination of the Palace by the tens of thousands of tastefully arranged lamps, and by electric light, which has been so attractive a feature of the autumn months, will also be extended and continued nightly.

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